

uiema citiranjem izjave koju je u povodu Rossinijeve skladbe *Stabat Mater* dao Heinrich Heine, a koja glasi:

“The denunciation which, from the German point of view, are poured on the master only go to prove the greatness of his genius. It is held that the treatment is too trivial and worldly for so sacred a theme. Musicians as well as painters have wrong ideas in regard to the proper handling of such subjects. The latter believe in subdued and indefinite colouring and general design. But is not this an error? Look at the sacred pictures of the Spanish School. They have fulness of contour and richness of colour, and yet do they not breathe an unfaltering Christian spirit? Sacred art need not manifest itself in dryness, but in a natural overflow of feeling, which neither in music nor in painting is the result of study.”(80-81)

U pregledu Verdijevih djela Visetti donosi popis opera s naznakom datuma prve izvedbe, a zatim njegove vokalne skladbe komornog karaktera, svečane himničke skladbe, jedino Verdijevo instrumentalno djelo - njegov *Gudački kvartet* i na kraju, duhovne skladbe, navodeći u ovome dijelu popisa uz nazive skladbi još i godinu i mjesto njihova nastanka. Napominje u zaglavku da je Verdi skladao i nekoliko kompozicija prije svoga dolaska u Milano, ali su one izgubljene.

Na temelju svega prethodno izloženog može se zaključiti da je sagledana u cjelini Visettijeva studija o Verdiju, premda nevelik, ipak vrlo zanimljiv i vrijedan rad. On obavještava i animira u isto vrijeme, jer Visettijevo predstavljanje Verdija, skladatelja i čovjeka, je dojmljivo, argumentima potkrijepljeno, ali jednostavno pisano spontano i živopisno kazivanje koje lako pronalazi put do čitatelja-slušatelja. Visettiju je u tome pomogla činjenica da je dijelu zbivanja o kojima piše on sam bio sudionik. No i kada to nije slučaj, u Visettiju prepoznajemo, osim glazbenika, istovremeno i vrlo dobro obavještenog i lucidnog promatrača koji činjenice nastoji sagledati šire i objektivnije, pa su njegovi tako promišljeni sudovi i procjene pouzdani, zadržavši aktualnost sve do danas. To je razlog više što Visettijevoj studiji o Verdiju i danas, stoljeće nakon njezina nastanka, vrijedi pokloniti pažnju.

SUMMARY

Based on everything previously mentioned the conclusion can be made that Visetti's study of Verdi has been seen as a whole, not big but an interesting and valuable work. It informs and animates at the same time, as Visetti's presentation of Verdi as a composer and a man is impressive, argumentatively based, simply written although spontaneous and colourful telling, which easily finds its way to a reader-listener. Visetti was helped by the fact that he himself participated partially in the happenings.

Nevertheless, even when it is not a case, Visetti is recognised not only as a musician but at the same time a well-informed and lucid viewer who tries to see the facts

more objectively and broadly, which makes his clever judgements and estimates reliable and actual up to present times. It is one more reason to pay attention to Visetti's study of Verdi, even today, a century after its origin.